

NOVELTIES FOR THE FIRST WEEK OF MARCH

LAURETTE
TAYLOR IN
"THE DAYS OF DUPES"New Plays of Foreign
Origin to Be Acted

By LAWRENCE REAMER.

WILLIAM GILLETTE has shown himself such a skilful playwright that his recent observations as to the comedy of the future must have been made when he was altogether overwhelmed by his admiration for J. M. Barrie. Mr. Gillette professes to think that the comedy of situation is a thing of the past and that such plays as "The Legend of Leonora" are the type of comedy that future audiences will demand. The comedy of character is to supplant altogether the comedy of situation.

Few dramatic works by J. M. Barrie have ever seemed to the writer lacking in the sound principles of the playwright's art. He has always seemed to control a degree of craftsmanship which should have satisfied any playwright aiming to put his ideas forward in skilful form. As to the matter that his plays contain, that is altogether the genius of Barrie. It is the famous humorist, the amiable satirist, the whimsical poet speaking through the mouths of his characters and acting in their deeds. Mr. Gillette is too wise a man to advise anybody to imitate the formula of Barrie unless he be happily gifted with the genius of that writer. Unluckily for the drama there are no other Barries. We and certainly the rest of the theatregoing world wish there might be. But until another arises on this bright earth the plays of Barrie are not going to be like any others in the world for the simple reason that no other writer for the English speaking stage is possessed of his genius. The same is true of the comedies of Bernard Shaw. Luckily there have been few imitators of Barrie. The degree of his genius has been respectfully recognized.

It is so much easier, however, to be merely brilliant in speech than it is to be poetic, imaginative or satirical in a lovingly human way that there have, to the eternal injury of the drama, been many imitators of Bernard Shaw. Mr. Shaw happens to be just as unusual and exceptional a voice as Sir James Barrie and his plays are just as much the result of his unique genius. Certainly nobody believes that the method of Shaw is going to supplant all the present methods of dramatic composition. If that were true some small part of the numerous imitations of Shaw put before the patient world for the last five years would have made some impression. They have done nothing more, however, than demoralize the authors who attempt to imitate this brilliant model.

The great playwrights of every period have always used their own means just as painters and poets have in all ages and all lands. Methods are their own to the extent that they express their special genius. But it will be noted that in other arts as in the drama it is through the rules established by technique that the artist expresses himself. There was never a better example of this truth in the theatre than Shakespeare. It is to Barrie that we may look for its

Leonora." They must all be immature Barries to succeed in that field.

The Departed Esmonds.

The experience of the talented Esmond family in this city must have surprised them: popular for years in London, especially successful in "Eliza Comes to Stay" during more than a year there they were not able to make the slightest impression on the New York public. Charles Frohman has sent the two off to Canada, where they are at least well enough known to attract the attention of their loyal countrymen. Canada has recently become the resort of other English actors who have not succeeded in finding success here. During the present season Laurence Irving and Martin Harvey have been acting in the numerous cities there large enough to support their favorites.

It does not seem possible to believe, however, that the Esmonds are to be banished forever from New York. H. V. Esmond wrote some of the most popular of recent plays, such as "When We Were Twenty-One." Eva Moore, his wife, is a skilful and charming actress and the London popularity of the two may be readily understood. Here they played a few eventless weeks at the Garrick Theatre without New York even awaking to their presence.

So the Esmond family must have been surprised when, on a snowy Sunday, the actors and their company started off for Montreal. Yet there was more than one American manager who tried last summer to buy the play "Eliza Comes to Stay," in which they were first seen here. But the author would not sell it. At last he had written a play which, after its year and a half of performances in London, could be brought to this country and could incidentally bring the Esmonds. John Hare had a somewhat similar experience. He waited for years that a play which would satisfy New Yorkers should come along. At last he made his great success in "A Pair of Spectacles," which Sydney Grundy took from Labiche's "Les Petits Oiseaux." The next morning when he applied to the author for the foreign rights to the piece he learned with sorrow that T. Henry French had acquired the American rights after the second act on the first night. So John Hare had to wait for "The Notorious Mrs. Elksmith."

Just why "Eliza Comes to Stay" failed so completely to entertain American audiences it is not easy to say. Probably some of the idea of class made it more amusing to see this founding suddenly raised to the society of men and women of title and others of a social position to which she never could have aspired. The scheme of the play seemed perfect. But it failed to create its effect here. Has the bubble about the well made play burst again? Must technique again go hang? In the case of "The Dear Fool" it is not so difficult to understand why it did not make the slightest appeal to our public in spite of its certain charming scenes. The dear fool had too good a time. She was too guilty. The thought of a woman of 40 with two children spending a night in the arms of her boy lover and then expecting her "Pecavi" to settle the whole case for her was not pleasant. The idea of motherhood and such

MAUDE ADAMS IN
"THE LEGEND OF LEONORA"BESSIE BARRISCALE AND MILTON SILLS
IN "WHAT WOULD YOU DO?"

the acquaintance of the dear fool. There are some charming scenes in the play and but for this defect it ought to have pleased. Certainly when Mr. Esmond gives the play next spring in London he will wash the mature heroine free of some of her guilt.

Making the Play Over.

One difficulty almost always confronts the adapters of plays by foreign dramatists. The fashion of doing business in dwellings has for years been unknown in this country. Yet it is still customary in French and German towns for men of importance in affairs to conduct their business under the roof of the house in which they live. This combination has been the despair of more than one adapter. I have seen William H. Crane eat a meal brought to him in the middle of a room because the action of the original play passed in a dining room and that element could not be obliterated. Families have been brought down to the business sections of this city to observe the demise of their head merely because he died in the French or German original in his office, which was also a part of his house.

Holman Day had to meet the same difficulty when he made an adaptation of "La Demoiselle de Magasin." The first scene showed the furniture store where the scene was laid in Brussels, evidently

a part of the house in which the family lodged. Of course it would have been impossible, outside of such a play as "The Auctioneer," to have shown anything of the kind in New York city. But it was possible in Old-Port, Maine, and it took no stretch of imagination to see the family coming down the steps from their living rooms to the salesroom. Mr. Day has done a great deal more to give the Down East atmosphere to the play and has naturally succeeded best in the first act. This is inevitably true of all genre plays of the type of "Along Came Ruth." The local color of its own account interests during the time in which it takes the audience to make the acquaintance of these novel people. After their manner of speech and their actions have become familiar the spectators need something else to sustain their interest to the level of the first act.

It is such wisdom as this which always introduces into a play of this idyllic character some melodramatic episode. One that always springs to the memory, since it was so at variance with the feeling of the rest of the play, was the fight of the brothers on the light-house steps in "Shore Acres." Sensitive highbrows used to shudder at what was described as inappropriate melodrama; yet it was just this contrast to the quiet nature of the rest of the play that made it survive so long. Its bit of melodrama

NEW PLAYS OF PRESENT WEEK

Augustin MacHugh is the author of "What Would You Do?" which will be seen at the Hudson Theatre on Monday. Mr. MacHugh is known to fame as the author of "Officer 666." His play deals with the extravagance in certain phases of New York life. In the cast are Morton Sills, Byron Beasley, Richie Llug, Robert McKay, Karl Ritter, Bessie Barriscale, Gladys Byrne, Hattie Russell, Edith Tabor and Alice Carrington.

George Scarborough, author of "The Lure" and "At Bay," will present his third play this season at the Longacre Theatre to-morrow. The new play is called "The Last Resort." It is stated that he has entered the production field because most managers who read "The Last Resort" declined to produce it because the subject was of such a delicate nature. They agreed, it is said, that it was a strong play.

The theme of "The Last Resort" is judicial corruption and the power of the Judges to deal with contempt of court. The main characters are a young lawyer who is fighting for the people's rights against corruption, a newspaper woman who aids him in his work and wins his love, and a political boss who is able to dictate the decisions of the court. Although certain scenes and incidents in Mr. Scarborough's play may seem at first to be almost unprecedented, Mr. Scarborough declares that every incident is based upon facts in real life which came to his attention while he was a member of the United States secret service. The immense power of a corrupt Judge to use his position wrongfully will possibly come as a great surprise to New Yorkers.

The scenes of the play show a court room with a trial in progress, private consultation room of the Judges of the Court of Appeals, and a prison cell.

The cast engaged by Mr. Scarborough includes George Fawcett, Olive Wyndham, Wilson Melrose, B. R. Graham, George Backus, Mark Price, A. G. Andrews, Julia Biano, Ruth Findlay, George Wilson, Richard Barbee, Charles N. Greene and others.

"Ma Cherie," a pantomime with Emile Agout and Simone de Beryl, will be given to-morrow afternoon at the Victoria Theatre. The two principals and their company of twenty will show many of the latest Paris dances.

The French Drama Society will give next Monday a play translated into French by the Italian Ambassador, Marquis Cusani, "Le Mari Amoureux de sa Femme" by Giuseppe Giocosa, the Italian dramatist. It was produced for the first time at the Theatre du Parc Bruxelles. It was given in Washington in the presence of the President, the Cabinet and the entire diplomatic corps. It will be attended here by Mrs. Clarence C. Buol, Otto Kahn, Mrs. Benjamin S. Guinness, Mrs. Gordon Knox Bell, Baron Oppenheim, Mrs. Carlo Polifeme, Gen. Horace Porter, Mrs. C. B. Church, P. Lydig, James B. Townsend, Mrs. Church Osborn, Mrs. I. N. Spiegelberg, Mrs. S. S. Menken, Mrs. Simon Shafer, Miss A. S. Weeks, Mrs. J. P. Feder and Mrs. Butler Williamson.

Paul Swan, the Greek dancer, and the original Russian Balalaika Orchestra, with Alexander Kivloff as director, will give a joint afternoon of dance and music at the Longacre Theatre on Tuesday. Mr. Swan is a pupil of Mordkin, and will appear in a series of poetic and interpretative dances, embodying the characteristics of Egyptian, Persian, Indian, Chinese and Greek dancing. Not only

GEORGE FAWCETT, OLIVE WYNDHAM AND
WILSON MELROSE IN "THE LAST RESORT"

NOVELTIES OF THE WEEK.

MONDAY—Hudson Theatre, "What Would You Do?" comedy by Augustus McHugh. Longacre Theatre, "The Last Resort," political melodrama by George Scarborough. Garrick Theatre, matinee performance of a French translation of Giocosa's "Le Mari Amoureux de sa Femme" made by Marquis Cusani for performance in Brussels by the French Drama Society. Victoria Theatre, first production of a French pantomime, "Ma Cherie," at the matinee.

TUESDAY—Longacre Theatre, matinee of dances by Paul Swan.

THURSDAY—Irving Place Theatre, "Goldfische," with Hansi Arnstaedt and Gustav Waldau.

FRIDAY—Curt Theatre, Laurette Taylor in a matinee of four short plays.

must have proved of inestimable value to "Peg o' My Heart."

The Drama League.

The ways of the Drama League are occasionally inscrutable. It appears that this fruitful organization could not recommend on its bulletins the interesting revival of "Othello" made by William Faversham, since it deals only with new works and under no circumstances could the play be made to appear as a novelty. If actors who do such courageous things as Mr. Faversham did when he produced this play with unprecedented beauty are not to receive the support of organizations such as the Drama League, from what quarter are they to expect the encouragement of those especially interested in the theatre? If Mr. Faversham had been able to continue these performances until the public learned of their beauty and competency success might eventually have been his. But it would have taken a long time to interest the public to such a degree and the cost of the attempt would have dismayed any actor. It would be just in these circumstances appropriate for the Drama League to lend its support to the success of a revival of a play by Shakespeare which would seem to most persons deserving enough of support. But it appears that some inscrutable rule of this organization prevents such encouragement and support.

A Play at Last.

What a delight it was to enjoy at the Thirty-ninth Street Theatre on Wednesday a play whose author paid some respect to the laws of the medium in which he was working. After the windy piffle that self-important amateurs have been supplying in such large quantities for the past few years it was a pleasure

to see something not the work of a heaven born dramatist, but of a playwright. In a way Mr. Craven's clever farce suggests Rupert Hughes's "Excuse Me," but that is chiefly in its mechanics. Just as the actors in this epic of the sleeping car had only as much of the stage as remained from the seats to act on, so the new house which was building occupied most of the stage in "Too Many Cooks." Thus there was little space for the players, except the small part of the stage unencumbered by the structure about which the plot revolved.

The fun of Mr. Craven's speeches is almost invariably the humor of the situation. How much more potent that is to amuse an audience than the supposedly scintillating witticisms of the philosophers of life who write most comedies nowadays a visit to the Thirty-ninth Street Theatre will show. Here is hearty and genuine laughter, not the staccato and apologetic snicker that sounds like the crackling of thorns under a pot. We sincerely hope that Mr. Craven will give an authors' matinee. We know of several who would profit by a visit to this little play. Certainly enough bad farces have been written by amateurs during the past two years to insure a full house if only their authors could be persuaded to attend. Then it would do them worlds of good unless the difference between what they have been trying to do and what Mr. Craven has so successfully accomplished discouraged them entirely. Even that result would not be altogether deplorable.

NOTES OF THE MOVIE WORLD.

Novelties of the Present Week in Various Theatres.

"The Gangsters," with H. B. Walthall and Consuelo Bally in the two leading roles, will be the film attraction at Weber's Theatre, beginning to-morrow afternoon and continuing for an indefinite period. In addition to "The Gangsters," the complete programme, which will be offered four times daily, will include a one reel Keystone photo force entitled "The Riot" one reel of the very latest pictures from the series entitled "Seeing South America With Colonel Roosevelt." This combined programme of dramatic sensation, farce and news is certainly the most exceptional attraction of this nature ever presented for 25 cents. The performances will take place at 2, 4, 7 and 9 every day except Sunday. On Sunday there will be six performances, beginning at 11 o'clock in the morning.

"The Gangsters" is a four reel photo drama staged by James Kirkwood, showing the life and warfare of those gang leaders who have terrified the lower East Side of New York city. The production is extreme in its realism, even including the electrocution of one "gangster" who has been "framed up," but the facts are never in any degree exaggerated. The purpose of the film is to expose evil conditions with the utmost frankness and to indicate the only road to reform. In addition to Mr. Walthall and Miss Bally the cast includes J. Dillon, Master O. Child, Alton Horne, H. Herzog, R. Riley, C. Lambart, Ralph Lewis, B. Craig and Jack Pickford.

On Sunday evening at Carnegie Hall Burton Holmes will close his New York season with "Egypt and the Nile." In this travelogue he will personally conduct his audience across the Indian Ocean and through the Suez Canal, landing with them at Alexandria, thence he will go to Cairo, thence visiting the pyramids, the Sphinx, the bazaar, the mosques, the busy markets and other places of interest in this most colorful of cities, showing by his motion pictures the wonderful street life, camel races, Arab horsemanship, a British gymkhana and a Bedouin bazaar, as well as one showing the ceremonial departure of the pilgrims to Mecca. After showing the principal sights of Cairo, naturally there will follow a trip to the Pyramids and to the Sphinx, and then by specially chartered boat he will take his fellow travellers up the Nile, visiting the principal points of interest on route, Dendera, Abydos, Luxor, the ruins of Karnak, the magnificent dam at Assuan, the semi-submerged Philae and so on up to Nubia and the rock temples of Abu-Simbel, the Second Cataract and to the very edge of the Sudan. Superb colored views and motion pictures galore will make this a delightful substitute for a personal visit or a splendid preparation for those who are contemplating a trip to this land of legend, romance and historic memories.

Daniel Frohman and David Belasco's production of "A Good Little Devil" in photo play, presenting the greatest of all the "movie" stars, Mary Pickford, in the leading role, will be shown at Marcus Loew's Greeley Square Theatre Thursday, Friday, Saturday and Sunday, March 5, 6, 7 and 8. This is one of the few late successes and the first of a series in which Frohman and Be-

ERNITA LASCELLES
IN "THE PHILANDERER"

lasco are combining their knowledge and art. The Loew circuit of theatres has purchased the exclusive right to New York to show all of the products of the Jesse Lasky, Daniel Frohman and Klaw & Erlanger film departments, having learned that showing high class features produced by firms of repute is a money making proposition.

Crowds continue at the Carnegie Lyceum every afternoon and evening to see "Les Miserables," adapted from Victor Hugo's classic. Advance demands have forced a fortnight's extension of the engagement. The film drama attests its power to thrill its observers by the rounds of applause the prison escape of Jean Valjean elicits. There are other demonstrations when he rescues Fantine from the detective Javert and when Jean consents to go back to the French gaols rather than see an innocent man suffer in his place. The fights of the mobs at the barricades and the flight of Jean and Marius through the sewers of Paris to escape the soldiery are other applause spots of the performance.

So great has been the demand of the public during the past week to see "The Drug Terror" film which has been at the Park Theatre, Columbus Circle, that it has been necessary to provide two additional theatres wherein it may be presented indefinitely. To-day this strange and remarkable picture, which is being used in the national crusade against the use of cocaine, heroin and other drugs, will be put on at the Harlem Opera House and the Union Square Theatre.

OLD PLAYS IN NEW FRAMES.

Old Time Successes to Be Seen Again in New York.

"The New Henrietta" with W. H. Crane and the framework of the story as the only reminders of Bronson Howard's handiwork, will be at the Grand Opera House again this week. Douglas Fairbanks, Amelia Bingham and Patricia Collinge are still in the company.

It took the neighborhood in which its scenes are laid to really warm up to "The House of Bondage." It rarely happens that any play remains more than a week at the Academy of Music, but this dramatization of the white slave novel will begin its third week here to-morrow night.

"The Blindness of Virtue," with the same actors that presented Cosmo Hamilton's play at the Manhattan Opera House earlier in the week, will be seen at the West End Theatre to-morrow night. Vera Fuller Mellich still plays the leading role.

Dorothy Fennelly and Lou Tellegen will be seen at the Royal Theatre next week. This will mark the last appearance here this winter of the French actor as he sails for Europe with the Olympic on March 21 and will go directly to Paris to join Mme. Bernhardt in Paris. After a short visit to the home of his patroness he will begin his studies in English, as he returns here in the autumn to act with Paul Armstrong, who has written a new play for him.

Chauncey Olcott will take "Shameen Dhu," along with his Irish songs and wit to the Bronx Opera House this week. The performance will be the same that was given at the Grand Opera House with such success.

If there is anybody in New York who has not seen "The Lure" by this time there will be opportunity for the next two weeks at the Manhattan Opera House. Scarborough's white slave drama will be acted there for two weeks.

THE HIPPODROME.

Great Success of the Present Entertainments There.

The management of the Hippodrome would perform service to investigators if they would discover whence the audiences at that place of amusement come. Do the same spectators return? Does a large proportion of them come from out of town? Otherwise how does this vast theatre manage to be filled twice every day for its presentation of "America," which has proved to be the most successful of all the productions made there.